

NO

3- OCT 30
Copy 1973

Rippling Waters

Boat Song



for the PIANO

BY

G.D. WILSON.

Op. 154.



5

Copyright 1887 by W.F. SHAW.



RIPPLING WATERS

BOAT SONG.

By G. D. WILSON, Op. 154.

Andantino tranquillo.

PIANO.

p
Ped. *

ritard.

pp
Ped. *

p a tempo
Ped. *

Ped. *

The musical score is written for piano and consists of four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system begins with a *Ped.* marking in the bass staff. The right hand plays a series of chords and single notes. The left hand plays a continuous eighth-note pattern. The system ends with a *Ped.* marking in the bass staff.

System 2: The second system continues the eighth-note pattern in the left hand. The right hand plays chords and single notes. The system ends with a *ritard.* marking in the right hand.

System 3: The third system begins with a *mf a tempo* marking in the right hand. The left hand continues the eighth-note pattern. The right hand plays chords and single notes. The system ends with a *p* marking in the right hand.

System 4: The fourth system continues the eighth-note pattern in the left hand. The right hand plays chords and single notes. The system ends with a *Ped.* marking in the bass staff.

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff features a steady eighth-note accompaniment. Pedal markings ('Ped') are present at the beginning of the first and second measures. The tempo marking 'a tempo' appears above the third measure. A 'ritard.' marking is placed above the second measure. An asterisk (*) is located below the third measure of the bass staff.

Second system of musical notation. The treble staff continues the melody. The bass staff maintains the eighth-note accompaniment. Pedal markings ('Ped') are at the start of the first and third measures. An asterisk (*) is placed below the first measure of the bass staff. The tempo marking 'a tempo' is repeated above the third measure.

Third system of musical notation. The treble staff continues the melody. The bass staff continues the eighth-note accompaniment. Pedal markings ('Ped') are at the start of the first, second, and third measures. An asterisk (*) is placed below the first measure of the bass staff.

Fourth system of musical notation. The treble staff continues the melody. The bass staff continues the eighth-note accompaniment. Pedal markings ('Ped') are at the start of the first and second measures. A 'pp ritard.' marking is placed above the first measure of the treble staff. An asterisk (*) is placed below the first measure of the bass staff.

First system of musical notation. The treble clef staff contains a series of eighth notes, followed by a rest, and then a few more notes. The bass clef staff contains a series of eighth notes, followed by a rest, and then a few more notes. The tempo marking *a tempo* is present. Pedal markings *Ped.* and *** are indicated below the bass staff.

Second system of musical notation. The treble clef staff contains a series of eighth notes, followed by a rest, and then a few more notes. The bass clef staff contains a series of eighth notes, followed by a rest, and then a few more notes. Pedal markings *Ped.* and *** are indicated below the bass staff.

Third system of musical notation. The treble clef staff contains a series of eighth notes, followed by a rest, and then a few more notes. The bass clef staff contains a series of eighth notes, followed by a rest, and then a few more notes. Pedal markings *Ped.* and *** are indicated below the bass staff.

Fourth system of musical notation. The treble clef staff contains a series of eighth notes, followed by a rest, and then a few more notes. The bass clef staff contains a series of eighth notes, followed by a rest, and then a few more notes. The dynamic marking *p* is present. Pedal markings *Ped.* and *** are indicated below the bass staff.

First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes. The bass clef staff features a continuous sixteenth-note arpeggiated pattern. Pedal markings 'Ped' are placed below the bass staff at the beginning of each measure, with an asterisk (*) in the second measure. A dynamic marking *p* (piano) is present in the third measure of the treble staff.

Second system of musical notation. The treble clef staff has a melody with eighth notes. The bass clef staff continues the arpeggiated pattern. Pedal markings 'Ped' are placed below the bass staff at the beginning of each measure, with an asterisk (*) in the second measure. A dynamic marking *p* is in the first measure of the treble staff. The system concludes with the instruction *molto ritard.* (molto ritardando).

Third system of musical notation. The treble clef staff has a melody with eighth notes. The bass clef staff continues the arpeggiated pattern. Pedal markings 'Ped' are placed below the bass staff at the beginning of each measure, with an asterisk (*) in the second measure. A dynamic marking *p* is in the first measure of the treble staff. The system concludes with the instruction *calando* (ritardando).

Fourth system of musical notation. The treble clef staff has a melody with eighth notes. The bass clef staff continues the arpeggiated pattern. Pedal markings 'Ped' are placed below the bass staff at the beginning of each measure, with an asterisk (*) in the second measure. A dynamic marking *pp* (pianissimo) is in the first measure of the treble staff. The system concludes with the instruction *lento* (rallentando).

THE KING OF PIANO INSTRUCTORS.

NATIONAL SCHOOL FOR THE PIANO-FORTE.

BY W. F. SUDDS.

INCOMPARABLY THE BEST.



Endorsed by Press and Profession.

It is designed, not only for those who desire to become professional pianists, but also for those who aim to become accomplished amateurs, while for those who are compelled to become self-taught players, it will be found the most valuable aid ever published. We would call attention briefly to the following points:

1. It teaches the first principles of music, partly by means of musical writing lessons, to be filled out by the pupil, affording a much clearer and easier way of overcoming first difficulties, than other works of the kind contain.
2. The exercises are more carefully graded, introducing the pupil to but one new feature at a time, while in each case the necessary explanations, which are usually left for the teacher to give orally, are, as far as possible, written in detail.
3. The art of fingering, touch, accent, etc., is more fully treated than in average works.
4. It contains full and complete instructions in Harmony and Thorough-bass, subjects all-important, and yet scarcely hinted at in other Piano-forte Methods.
5. It instructs the student in the principles of vocal accompaniment, including playing from a vocal score, thereby preparing him to be an efficient church organist, when necessary; this too, is peculiar to the work.

6. It is the only piano school which treats at any length, on the proper use of the so-called, and much abused, "loud pedal." On this subject alone, the work is of priceless value to the young student.

7. We find among its contents, the subject of musical form, phrasing, etc., made plain and interesting to the pupil.

8. Aside from more than the usual amount of so-called technical matter, there is interspersed a valuable repertoire of piano music, selected from the works of Schubert, Mendelssohn, Mozart, Bach, Beethoven, Rubinstein, Morawski and others, with explanatory notes concerning the peculiarities and proper performance of each.

9. And last but not least, is included a dictionary of music, with proper pronunciation of names and musical terms, with biographies of prominent ancient and modern musicians and composers.

That the "National School" opens to the student the shortest and best possible road to proficiency, is beyond a doubt, especially when we consider the well-known ability and recognized talent of the editor, as evinced in former works. And after a glance at the foregoing, it is almost superfluous to say that this book contains more than double the amount of musical information found in any other work of the kind.

The following are selected from hundreds of testimonials fully endorsing the above claims:

What New England says:

- THOMAS P. L. MASON, Bath, Me.**
The "National School" is rightly named. From what I knew of your work in another department, "Antient Guitars," I had reason to expect much in your new work, and my expectations are more than met. I find so many new features and such masterly treatment of the whole subject that I can only say it is just what we need, and our pupils need. No instructor book that I am acquainted with embraces so much, or so clearly defines what they do embrace. I hope it may meet the success it merits.
- JULIUS EICHENBERG (Boston Conservatory of Music), Boston, Mass.**
I find "National School" a useful and well-planned work, well adapted for its purpose and a welcome addition to the many excellent methods that have been published here and in Europe. I wish you all success.
- The Pilot, Boston, Mass.**
An exhaustive and valuable book.
- S. BELLING, New Haven, Conn.**
Our teachers consider "National School" the best of all piano books published in the United States.
- C. H. KIRKLAND, Manchester, N. H.**
The publisher has not been enough for "National School." It merits a demand never so frequently supplied before.
- F. A. FOWLER, New Haven, Conn.**
I consider that "National School" has no rival among American publications.
- A. S. BRIDGES, Fitchburg, Mass.**
I can confidently recommend "National School" to all who wish for an instruction book complete in all the details of piano-forte playing.
- DR. LOUIS MAAS, Boston, Mass.**
After a careful survey of "National School," I am very glad to tell you that I think it one of the very best books of that description that has been brought under my notice. It is simple, comprehensive and yet exhaustive—containing everything that can be sought for in anything of the kind. I shall be glad to recommend and use it as far as it is in my power.

What the Middle States say:

- ALBANY (N. Y.) MORNING EXPRESS.**
Devoted to the cause of music.
- MORRIS & HAYDEN, Middletown, N. Y.**
Our teachers are well pleased with "National School."
- Pills, (Pa.) Chronicle-Herald.**
An admirable and exhaustive work.

- Haverhill (Pa.) Independent.**
Contains more than double the amount of musical information found in any other book of the kind.
- GRAY F. HUNTER, Philadelphia, Pa.**
I find "National School" an excellent work. As a book for teachers of the piano-forte, I can strongly recommend it.
- HENRY ROBINSON, Exton, Pa.**
I have been very partial to Richardson's justly popular method, but hoped some time to see a method more complete in some respects and with clearer explanations to students of many passing details. I find that "National School" has all the merits of Richardson's, with the following additional ones, viz.: Entertaining and instructive details; remarks upon the proper use of the pedal; clear explanation of the various embellishments; latest studies of modern masters, Heller, Kohler, Liska, and others; the exercises upon accent and rhythm upon vocal accompaniment; the excellent musical and biographical dictionary and, by no means the least important, the fine treatise on Harmony with its numerous examples.
- JAR. N. BARK, Philadelphia, Pa.**
The "National School" has been examined at length. It gives the pleasure to endorse its completeness and the pleasure with which all the preliminary points have been therein set forth, as well as the judgment displayed in the retention of the national studies, etc. I have nothing but praise, furthermore, for the writing lessons, the several dictionaries, and the short but satisfactory treatise on harmony.
- A. H. FITTINGER, Allentown, Pa.**
"National School" is a very thorough and minute work. It certainly contains everything that can be desired by teacher or pupil.
- ADAM GIBBS, Philadelphia, Pa.**
In every way I find "National School" the most practical work for that kind of instrument—the piano—that has ever been brought to my notice, and I feel that I can say confidently, and without reservation, that it is not only a thorough instructor, but also an encyclopedia, which I can recommend most heartily to the profession.
- A. H. ROBINSON, Philadelphia, Pa.**
I have thoroughly examined "National School," and have no hesitation in pronouncing it one of the best and most thorough instructors I have seen. Mr. Budd's embodiment of many new and original ideas in his work, which cannot fail to produce great results.
- JAN. H. SHERMAN, Chester, Pa.**
I think "National School" a grand success in every way.
- JAN. H. SHERMAN, Chester, Pa.**
"National School" is certainly the best piano instructor ever published in this country.
- O. W. HERRICK, Akron, N. Y.**
I consider "National School" worth double that of any piano book I have ever seen.

- W. W. GILGOREY, Philadelphia, Pa.**
"National School" is a most excellent and progressive work for the piano student, and I am pleased to have the opportunity of expressing my approval of its many good points.
- MARSHALL M. WALKER, Philadelphia, Pa.**
"National School" is an admirable work, having the different grades of study well systematized and sufficiently varied, without being too voluminous.
- LOUIS REISS, New York.**
I have carefully examined "National School," and find it a very thorough work, superior to any method published.
- ANNA HELLER FORD, Haverhill, Pa.**
"National School" is an admirable work. It will give me pleasure to recommend it.
- DUDLEY BUCK, Brooklyn, N. Y.**
I have examined "National School" and am glad to say that I think you have composed a good work, covering all essential points of piano playing, and which, properly made use of, cannot fail to produce good players. I trust that you will be rewarded for the labor and pains you have evidently taken.
- Music and Drama, New York.**
"National School" will prove an exceedingly useful work, containing, as it does, a vast amount of information in a condensed form; and most of the studies and pieces are such as will prove useful to the student in forming the hand and securing "touch."

What the Southern States say:

- WM. H. SMITH, Wheeling, W. Va.**
I consider "National School" the best and most comprehensive I have ever had for sale.
- Wheeling (W. Va.) Register.**
A valuable book of instruction and reference.
- S. S. DAVIS, Washington, D. C.**
I think "National School" a very complete work. It contains all the great requisites of an instructor—thoroughness, progress, comprehensiveness—a well-considered, satisfactory leaving the pupil with nothing to be desired.
- What the Western States say:**
- J. R. CLARKSON, Indianapolis, Ind.**
"National School" supplies a long-felt want. All teachers pronounce it first class.
- Securities (Cal.) Daily Record-Delta.**
This book is in fact that is claimed for it.
- Chicago (Ill.) Daily News.**
A valuable book of instruction and reference.

- R. A. KIRBY, Knoxville, Ill.**
I am highly pleased with "National School." I think it one of the most complete works on piano technique that I have seen. I shall adopt it with my pupils.
- H. J. TOTTER, Cleveland, O.**
Your "National School" I find to be a most excellent work. It has so many advantages over every method of the kind, that it cannot fail to take the lead.
- A. L. B. WEAVER & Co., San Francisco, Cal.**
"National School" is a fine work.
- I. O. LOOMIS, La Crosse, Wis.**
"National School" is certainly a very fine work, and pronounced as by all who have seen it.
- MERRITT SAGE, Lapeer, Mich.**
The use of "National School" should be international, for it has more features of merit than any other music work. Its illustrations and explanations are a great assistance to the teacher and its many other good things are all appreciated. It is the best.
- MRS. M. W. KIRBY, Plymouth, Ind.**
I have examined your "National School," and pronounce it an excellent work.
- O. W. WALKER, Evansville, Ind.**
"National School" is without doubt, one of the most complete works of the kind, and you the most meritorious of the book's authors.
- WILL T. THOMPSON, the popular song writer, East Liverpool, Ohio.**
I am very much pleased with "National School." It shows careful work of a thorough musician. I believe it will become a standard.
- J. H. LARKIN, Fayette, Ohio.**
"National School" is the best book of its class I have ever examined—best for beginners, best for intermediate, best for advanced pupils. It is an instruction book, an encyclopedia, a history and biography combined in one. It has no superior and is the work of a masterly musician. Our pianist, Mrs. Perry, agrees with me.
- C. J. WHITNEY, Detroit, Mich.**
Budd's "Piano Method" is the best work of the kind we have ever seen and it will certainly become popular.

Canada's Verdict:

- CHARL. MASTERS, Toronto, Ontario.**
I can truly say that I am much to admire in your "National School," and I think it the best school of its kind, and it will certainly have a very large sale amongst the more prominent teachers in Canada and the United States.
- London (Eng.) Catholic Record.**
It will be found the most valuable aid ever published.

PRICE, HANDSOMELY BOUND IN HALF CLOTH, \$3.25.